As patrons of music, moreover, the role of Jews has been all-important. They have been among the most sedulous frequenters of concerts, the most discerning appreciators of talent, the most receptive students of new ideas, currents and methods. "How can I be anti-Semitic when I know that without our Jewish friends all our opera-houses and concert-halls would be more than half empty ?" asked Richard Strauss. This would have been true, and is still, not only of Central Europe, but also of London, Paris, and New York. Nor is the phenomenon a new one. In eighteenth-century England, when Handel was sedulously neglected by the nobility and aristocracy (if only because of the patronage he received from the Sovereign), he found encouragement and support from the London Jews, who thus had their part in identifying with this country what has been among the most potent influences on English music. Rossini's life was rendered possible through the friendship and unflagging support of James de Rothschild in Paris. (Perhaps it is for this reason that his works are at present banned in Germany, for he had no traceable Jewish blood.)

Even Richard Wagner, notwithstanding the anti-Semitic extravagances which he expressed in his *Judaism in Music,* found that the Jews were not only among his finest interpreters, but also his most practical supporters. Jewish subscriptions poured in for the foundation of the Bayreuth Theatre, while it was the Jewish pianist, Karl Taussig, who devised the plan to raise

300,000 thalers for the actual construction. Attempts have been made to trace Semitic influences in the glitter and elaboration of Wagner's music. Rather is it to be found in the essentially Teutonic themes which he developed for his story; for the action both of *Tannhauser* and *The Flying Dutchman,* which he himself ascribed later to some unspecified, and untraceable, collection of